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ABSTRACT

This 56-item annotated bibliography gives teachers and administrators access to information on the evaluation of school fine arts programs. Based upon a computer search of the Educational Resources Information Center (ERIC) data base, it cites project reports, journal articles, and dissertations published from 1963 to 1976. Citations of elementary and secondary school programs are included. The first section includes general discussions and those reports which concern several of the arts; separate sections for the visual arts, dance, drama, and music follow. A subject index using ERIC index terms is provided. (CP)

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PROGRAM EVALUATION IN THE ARTS

TM006 925

PROGRAM EVALUATION IN THE ARTS

An Annotated Bibliography

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ERIC CLEARINGHOUSE ON TESTS, MEASUREMENT, AND EVALUATION
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PREFACE

The Educational Resources Information Center (ERIC) is operated by the National Institute of Education of the United States Department of Health, Education, and Welfare. It is an information system dedicated to the improvement of education through the dissemination of conference proceedings, instructional programs, manuals, position papers, program descriptions, research and technical reports, literature reviews, and other types of material. ERIC aids school administrators, teachers, researchers, information specialists, professional organizations, students, and others in locating and using information which was previously unpublished or which would not be widely disseminated otherwise.

The ERIC Clearinghouse on Tests, Measurement, and Evaluation (ERIC/TM) acquires and processes documents and journal articles within the scope of interest of the Clearinghouse for announcement in ERIC's monthly publications: Resources in Education (RIE) and Current Index to Journals in Education (CIJE).

Besides processing documents and journal articles, the Clearinghouse has another major function: information analysis and synthesis. The Clearinghouse prepares bibliographies, literature reviews, state-of-the-art papers, and other interpretive reports on topics in its area of interest.

ABOUT THE BIBLIOGRAPHY

In order to compile this list of documents dealing with the evaluation, of educational programs in the arts, a computer search of the ERIC data base was run in August 1977. It yielded documents announced in Resources in Education and journal articles indexed in Current Index to Journals in Education which covers over 700 education-related journals. ERIC began collecting information for RIE in 1966 and for CIJE in 1969. Examples of program evaluations, and general discussions of evaluation in the arts have been selected for inclusion in this bibliography. They are generally concerned with arts programs within the school context.

General discussions and those items concerned with several of the arts are included in the first section, followed by separate sections for the visual arts, dance, drama, and music. For ERIC documents (those with an ED number appearing at the end of the bibliographic citation) the following information is presented when available; Personal or corporate author, title, date of publication, number of pages, and ED number. These documents may be purchased in hard copy or in microfiche from the ERIC Document Reproduction Service (EDRS). Price information and an order form are appended. However, ERIC microfiche collections are available at approximately 475 locations throughout the country, and most of these collections are open to the public. If you are unable to find a collection in your area, you may write ERIC/TM for a listing.

Journal articles (those entries appearing with an EJ number or otherwise identified as journals by the bibliographic citation) are not available

from EDRS. However, most of these journals are readily available in college and university libraries as well as some large public libraries.

All entries are listed alphabetically by author and are numbered. An abstract, or in the case of most journal articles, a shorter annotation, is provided for each entry. A subject index consisting of ERIC descriptors and identifiers reflecting major emphasis is also provided. Numbers appearing in the index refer to entries.

A. General Discussions

1. Arts Impact: Curriculum for Change. A Summary Report. University Park: Pennsylvania State Univ., March 1973. 53 pages. ED 084 186.

The summary report of the Interdisciplinary Model Programs in the Arts for Children and Teachers (IMPACT) is presented in three sections: Introduction, Project Sites, and Evaluation Results. The introduction consists of an overview, describing the background and site selection, and of the evaluation procedures for the first and second years of the program, with tables of data and notes on the limitations of the project and project evaluation. Part II concerns the five project sites, noting the settings, objectives, and administrative structures, and strategies, such as inservice programs, workshops, visiting and resident artists, community volunteers, and resource teams. Part III, Evaluation Results, presents findings, observations, and recommendations. The findings focus on common program attributes and changes in teachers' attitudes and behaviors as related to project objectives. Observations of the effects of and on administrators, teachers, students, and curriculum change are made. Recommendations for those interested in fostering curriculum change with regard to curricula in the arts, and also with regard to other areas of the curriculum are directed to curriculum planners/funding agencies, school personnel, and evaluators.

2. Baber, Eric. Evaluation and Record of the Fine Arts Educational Improvement Project. 1968-69. Normal: Illinois Midstate Educational Center, 1969. 328 pages. ED 037 473.

The second year's activities of a fine arts educational program, funded under ESEA Title 3 and encompassing 184 schools in five central Illinois counties, are described and evaluated. The art activities evaluated are art demonstrations, art workshops, a materials resource center, adult programs, Saturday art centers, the Logan County Fine Arts Fair, and a pilot program in art education. Drama activities discussed are the live performance of four productions, summer theater, a drama workshop, and a materials resource center. The music section presents evaluations of 17 live concerts, a pilot program in Suzuku string instruction, and workshops and clinics in band and music education. Dates and attendance figures for the activities, summary statements by directors of individual activities, and a statement by the general project director on the evaluation efforts and findings are included. Appendices contain evaluation forms as well as publicity, pre-performance, and other materials.

3. Baber, Eric. Fine Arts Educational Improvement Project. Evaluation Record 1969-1970. Normal: Illinois Midstate Educational Center, 1970. 296 pages. ED 080 435.

This document is an evaluation and record of the Fine Arts Educational Improvement Project, a Title III, E.S.E.A. "PACE" project administered in the state of Illinois. The project functioned primarily in the subject fields of art, drama, and music. Within the general purpose of improving educational opportunities in the arts, the project recognized these major objectives: 1) To provide live performances so that every child may have first-hand experiences with quality concerts, plays, and art exhibits or demonstrations; 2) To provide a variety of inservice training experiences for teachers to increase teaching effectiveness in the fine arts; 3) To provide models in the form of pilot programs to demonstrate unique approaches to fine arts education; and 4) To provide information materials, and services to project area schools through establishment and operation of a central Fine Arts Center. Measurement of evaluation results indicates that a significant number of the objectives of the project were attained. Samples of project materials are included in the report: evaluation forms, publicity forms, pre-performance notes, conference reports, curriculum guides in art and music.

4. Boyle, J. David, and Lathrop, Robert L. The IMPACT Experience: An Evaluation. Music Educators Journal, 59 (5), 42-47, January 1973.

An evaluation team considered the success that an arts-oriented curriculum had in being established in a variety of school sites involved in Project IMPACT.

5. A Coordinated Fine Arts Program in a Rural Setting. Final Project Report. Leicester, N.Y.: Livingston-Steuben-Wyoming Board of Cooperative Educational Services, July 1971. 15 pages. ED 081 677.

A solution developed to correct the lack of cultural experiences for rural children in art, drama, dance and music is evaluated in this final project report. A summary of findings lists the number of school programs and their budgets. The nature and number of subjects and activities employed in attacking the problem are briefly described. The emphasis on student participation and interest is evaluated from tables giving pretest and posttest responses to rating scales administered to students. A difference in behavior patterns is discernible in favor of the group

involved in the project. The data received from a family questionnaire indicates approval of the existing programs. The outcome of continued and expanded programs in most schools seems partially due to successful efforts to keep costs low. Modifications of the original project plans and recommendations for other areas with similar needs are noted. Specific requirements for the most successful implementation of this type of project are discussed.

6. Cultural Enrichment Program. Saint Martin Parish. End of Project Report. St. Martinville, La.: Saint Martin Parish School Board, 1972. 88 pages. ED 079 218.

The Cultural Enrichment Program in Saint Martin Parish was implemented to meet the educational, cultural, and community needs in four areas: art, speech and drama, heritage, and music. In this report three broad categories were explored: 1) utilization of equipment; 2) values instilled as a result of cultural enrichment; and 3) changes in curriculum. Each component is discussed separately with the three previously stated categories in mind. Activities accompanying each of the components are included in that part of the Cultural Enrichment to which they apply. Information included in this report was procured through questionnaires, interviews with teachers, student, administrative personnel, parents, community members, news media and data compiled on the parish level.

7. Cultural Enrichment Project: Evaluation of Project Activities. Eastman, Ga.: Dodge County Board of Education, 1969. 47 pages. ED 054 184.

A project to institute a quality program of music and art education in the public elementary schools of six schools systems in Dodge County, Georgia is evaluated for the school year 1968-69. Each of the project's 15 objectives are stated and then are followed by a discussion of how well and to what degree the objective was realized during the year. Statistical data are presented of the following tests and questionnaires administered: Music Achievement Test, Music Workshop, Music Questionnaire, Art Test, Art Workshop, and Art Questionnaire.

8. Dobbs, Stephen Mark. Program Analysis in Arts Education. Studies in Art Education, 13 (2), 19-22, Winter 1972.

The major drawback of traditional evaluation is its emphasis on "outcome" or terminal performance. What is needed are more process-oriented methods of assessment. A "Program Analysis" is described as a possible model.

9. Ecker, David W. Evaluating the Arts Curriculum: The Brookline Experience. Art Education, 27 (2), 11-14, February 1974.

The problems of evaluating the arts curriculum are discussed in the light of the struggle of a school system to extablish curriculum evaluation as a vital link in curriculum development.

10. Eisner, Elliot W. Is the Artist in the School Program Effective? Art Education, 27 (2), 19-23, February 1974.

This article provided a description of the Artists in the School Program, analyzed its purposes and the way in which it has been evaluated and disseminated to the public.

11. Experimental and Demonstration Program, Copper County Intermediate School District. End of Budget Period Reports 1972 and 1973. Lansing: Michigan State Dept. of Education, 1973. 109 pages. ED 091 301.

End of budget period reports are presented for an experimental and demonstration program aimed at increasing the learning process and achievement of K-4 children and to effect internal and external change in teachers' attitudes and behavior. The program, instituted in a rural, low income area, consists of an Orff music program and a theater program. Standardized tests were administered to students and subjective attitudinal measures were administered to parents, teachers, and students. The reports cover the fiscal years 1971-72 and 1972-73. Both contain sections on statistical data and evaluation data. Statistical data includes project information, budget summary, direct and indirect participation, rural/urban distribution of students, and application and cooperating school districts information. Evaluation data encompasses community, school, program, and participant characteristics; major project goals; design; data analysis; findings; recommendations; and project evaluation documents.

12. Expressive Arts through Perceptual-Motor Development: Final Evaluation 1973-1974. An ESEA Title III Project. Fort Collins, Colo.: Glen Haven Achievement Center, August 1974. 49 pages. ED 114 427.

The purpose of this program was to provide an expressive arts program for children in kindergarten through grade three. This program emphasized perceptual-motor development leading to expression in the arts; expression through music, art, movement or dance, and drama. It was designed to provide an atmosphere for creativity, non-verbal expression and problem solving, aesthetic skill development, extended cultural awareness, and valuing. It offered individualized perceptual training for children deficient in such development. Planned parent and community involvement were built into this program. It was designed to generate resource materials and models leading to the development and implementation of curriculum. Program objectives were evaluated by utilization of existing tests and measurement instruments, daily records and case studies, teacher observations, and reports from outside evaluators with recognized expertise. These instruments were used to measure perceptual motor skills, related perceptual-motor behaviors, and academic abilities which may have changed as a consequence of the program: Purdue Perceptual-Motor Survey, Virginia Psycho-Motor Screening Instrument, Peabody Individual Achievement Test, and Goodenough Draw-A-Man Test. Statistical data and reports by outside evaluators support the position that the initial objectives of the program were largely met.

13. Flanders, John N., and others. Project Upper Cumberland. Final Report. Project Upper Cumberland Cultural Arts Program. Final Evaluation. Demonstration Program in Guidance and Counseling. An Evaluation. Livingston, Tenn.: Project Upper Cumberland. 1970. 108 pages. ED 043 058.

Project Upper Cumberland was a three year endeavor which served 16 Tennessee counties. The final report and evaluation, in three documents, summarizes the three innovative programs which it engendered: (1) teacher inservice training, emphasizing human relations; (2) a pilot cultural arts program (art, music, drama) for grades 1-12; and (3) a pilot guidance and counseling program for grades 1-9. This portion of the report focuses on the cultural arts and guidance and counseling programs. All three areas have as a general goal the changing and improving of attitudes. The full scope of each program and the evaluative measures utilized are included. Positive results are noted in the fact that many elements of the cultural arts project and of the guidance program are being continued. Overall, it would appear that the greatest contribution of the project has been the introduction of the Title III ESEA concept to the region, thereby laying the groundwork for future programs which hopefully will attack the needs of the region with greater accuracy.

14. Gardner, William F., Jr. Development and Initial Piloting of Inter-Disciplinary Humanities Instructional Units for the Elementary Classroom Teacher. Fort Lauderdale, Fla.: Nova Univ., November 1973. 135 pages. ED 090 151.

Seven school districts in North-Central Florida determined that there was a need to provide elementary school children with more opportunities for experience and participation in arts, crafts, dance, drama, and music. Materials developed to assist elementary classroom teachers in bringing the five arts activities into their instructional programs were pilot tested in eight randomly selected classrooms. During the pilot testing, teachers evaluated the materials in terms of their likelihood for increasing (at 0.1 confidence level) elementary school students' participation in the five humanities areas. Five arts specialists selected from 55 applicants evaluated the implementation of the materials. Before and after surveys were administered to the eight pilot classes and to eight randomly selected control classes. Results of the surveys indicate an increase in humanities instruction sufficient for the seven school districts to approve future pilot implementation of the materials by all elementary classroom teachers in 12 pilot schools. (Extensive appendixes include the teacher and student surveys, a description of the approach to an interdisciplinary humanities program, and details of the rationales for the importance of arts areas.

15. Hofstetter, Arthur N., and Peltonen, Jean. Evaluation of the Cultural and Creative Arts Program in Monongalia County (June 12-July 14, 1967). Morgantown, W. Va.: Monongalia County Board of Education, October 1967. 86 pages. ED 047 880.

The second session of a proposed 3-year annual summer Cultural and Creative Arts Program was held in six selected Monongalia County, West Virginia, schools for first-through sixth-grade pupils. Objectives were to emphasize the distinctive cultural character of Appalachia and to emphasize exploration and experimentation rather than mastery of formal rules and techniques. The program was evaluated in terms of pupil reaction, pupil achievement, pupil adjustment, and parent reaction. Osgood's Semantic Differential, the Pupil Adjustment Inventory, specially constructed achievement tests, and interviews with parents and pupils were used. Of twelve activities offered in the program, the five attracting the largest number of pupils were ceramics, painting, crafts, musical instruments, and folk dance. Significant improvement in achievement level was found in eight of twelve instructional areas.

Significant improvement in pupil adjustment was found in achievement as related to aptitude, attitude toward school work, personal worth, activities and interest, attitude toward school, and the school's influence upon the pupil. The two suggestions most frequently made by parents in regard to program improvement were extending facilities to accommodate more children and improving transportation facilities. Deficiencies in facilities, materials, and equipment were found at all six schools. In the opinion of the evaluation staff, the specific objectives of the Cultural and Creative Arts Program were met.

16. IMPACT: Interdisciplinary Model Programs in the Arts for Children and Teachers. Final Report. University Park: Pennsylvania State Univ., March 1973. 340 pages. ED 083 071.

This is a final report on five demonstration programs developed by four professional arts education associations. The program, which had a primary concern of retraining teachers, had for its goals: the reorientation of the school climate towards the arts and affective learning; development of educational programs of high artistic quality in each art area; conducting of inservice programs to retrain those involved in the program; the infusion of the arts into all aspects of the school curriculum; and utilization of artists, performers, and educators from outside the school system. This report presents an overview of the project and its evaluation procedures. The programs at each of the five sites are described as to setting, objectives, strategies for change, evidence of change, and concluding observations. The results of the evaluation discuss the findings pertinent to each of the objectives, as well as general observations on the effects of the program and recommendations in regard to curriculum change in general and in the arts specifically.

17. Madeja, Stanley S. A Report on the Aesthetic Education Program, Volume II. St. Ann, Mo.: Central Midwest Regional Educational Lab., October 1975. 316 pages. ED 125 950.

Volume II of the report on the Aesthetic Education Program contains summaries of research and evaluation projects on the program plus reports on teacher education and dissemination of the materials. The research and evaluation section of the report includes formative and summative evaluation summaries and also a list of pilot tests of the materials. The theoretical research evaluations focus on the role of research in the program and the psychological aspects of the program.

The teacher education section reports on mass media projects and learning centers, designed to increase teacher awareness and acceptance of aesthetic values as important to the individual and society and to train teachers in the Aesthetic Education Program. The final section provides tables that help the prospective buyer of the program materials determine the total initial cost for any combination of units. A bibliography of all published materials that have been generated by the subject is included.

18. Manuel, J. Jack, and Consalvo, Robert W. The Quantification of Subjective Data for Evaluation of Affective Experiences. February 1973. 19 pages. ED 078 073.

A study was conducted to: (1) continue the investigation of a new approach to measuring the affective dimension of experience, and (2) present a description and documentation of the affective impact of the Urban Arts Program of the Minneapolis Public Schools. The procedure classifies and evaluates information gathered in the form of diaries; it is called the PROSE System, i.e. Personal Reports of Subjective Experiences. The scoring procedure is as follows: (1) analysis by the reader, (2) independent analysis by two scorers, (3) assignment of each statement to pre-established Content Categories, (4) scoring of the affective orientation of the statements, and (5) Clinical analysis of weighted affective ratings. It was found that the experience in general had a favorable impact on its participants.

19. Peper, John B. Evaluation Designs for Title I of the Elementary and Secondary Education Act for 1968-1969. Philadelphia: Philadelphia School District, Office of Research and Evaluation, February 1969. 279 pages. ED 029 367.

To develop an evaluation model appropriate to education in the Philadelphia School System, six teams of evaluators drawn from a total evaluation staff of 11 report on 34 Title I-ESEA projects processed in the city of Philadelphia during the 1968-69 school year. Information in each report includes a summary of the particular project, its problem focus, a literature review, the project's objectives, and its procedures. Titles of projects reported include: Instructional material centers, learning centers, improving reading skills, salable vocational skills, closed circuit television, school community coordinator, kindergarten aides, creative dramatics, counselor aides, art specialist teachers, class for 3-year old deaf children, parent school aides, English as a second language, Head Start follow through, and Afro-American history.

20. Puzzuoli, David A., and Peltonen, Jean. Evaluation of the Cultural and Creative Arts Program in Monongalia County (June 24-July 26, 1968). Morgantown, W. Va.: Monongalia County Board of Education, September 1968. 41 pages. ED 047 881.

The third session of a three-year annual summer Cultural and Creative Arts Program was held in six Monongalia County, West Virginia, schools for first-through sixth-grade pupils. Objectives were (1) the development of a sense of appreciation for the unique culture and resources characterizing the Appalachian region, (2) the development of a desire to explore and experiment rather than to duplicate externally imposed patterns and standards, and (3) the realization of success in terms of the unique personal satisfaction which results when children successfully move closer to the realization of their own potentials. The program was evaluated in terms of pupil reaction, pupil progress, and teacher effectiveness. Twelve activity rating scales, three for each of the four major areas (arts, music, drama, and dance), were constructed to provide pupil performance ratings; an adaptation of Osgood's Semantic Differential was used to detect changes in pupil attitudes. Significant improvement in pupil performance was found in ten of twelve activity areas. While changes were found in pupil attitudes, changes in a positive direction were not indicated by pupil responses. Program area preferences as ranked by pupils during initial and final phases remained stable. A wide range was found to exist in respect to teacher effectiveness. An assessment of total findings indicated that the objectives were accomplished.

21. Stake, Robert E. To Evaluate an Arts Program. Journal of Aesthetic Education, 10 (3/4), 115- 133, July/October 1976.

Arts-In-Education programs are among those curricula currently being evaluated in a day when all expenditures in education are being challenged. There are different ways to evaluate programs and no one way is the right way. This article focuses on the responsibility of the evaluator and on how evaluation can effectively perform a service.

22. Stephens, Charles E. Cognitive and Affective Evaluation of an Arts Related Program. April 1976. 26 pages. ED 120 256.

Findings of a study focusing on cognitive and affective variables of one group of students who participated in the U.S. Office of Education funded project Interdisciplinary Model Program in the Arts for Children

and Teachers (IMPACT) indicated that participation did not affect achievement test scores at grades four and six or teacher assigned grades at grade seven. The only difference between participants and nonparticipants on an affective measure was in perception of teacher control. Academic achievement data were collected at grades four, six, and seven and affective data at grade 7. The affective instrument was designed to measure attitudes toward school and the arts.

B. Visual Arts

23. Clarke, Michael J., and others. Art-by-Telephone: Design and Evaluation. Las Vegas: Clark County School District, 1970. 31 pages. ED 044 222.

The Art-by-Telephone program, funded under Title III of the Elementary and Secondary Education Act, involved rural high schools in Nevada, Oregon, Idaho, and Utah. The program was designed to offer art instruction from a master teacher to students enrolled in high schools with limited financial resources. Instruction in art was provided by joining a number of widely separated small rural high schools into a conference situation in which all units of the system, including the instructor, were served by a common, two-way-communication, amplified telephone service. The necessary telephone lines were leased at a special conference service rate for 50 minutes per week. In accordance with a prearranged schedule, the telephone conference operator initiated the necessary line signals to bring all participating schools and a master teacher into a joined, open-line communication setting. Each school was equipped with a telephone amplified receiver and transmitter so that students in any area of their classroom could hear all conversation and could also initiate oral responses. In addition to the amplified telephone equipment, each participating school was equipped with an overhead projector, 35-mm slide projector, tape recorder, and projection screen. The program operated for two years and was considered a pioneering success for the Western States Small Schools Project.

24. Day, Michael D. Effects of Instruction on High School Students' Art Preferences and Art Judgments. Studies in Art Education, 18 (1), 25-40, 1976.

The setting of this study was a public high school in California, and its purpose was to develop and test the effects of experimental art curricula on students' abilities to understand and appreciate contemporary styles of painting. Three art curricula based on three different styles of painting were organized, integrating critical and historical art learning with studio art activities. The Day Art Preference Inventory and the Day Art Judgment Inventory, each composed of color slides of paintings from the three styles on which the curricula were based, were developed for the purposes of assessing the effects of the experimental treatments. The results of the measurements indicated that the experimental curricula were effective in promoting positive changes in students' preferences and judgments toward the styles of painting studied, and that these changes were stable, at least over two months time.

25. Day, Michael. The Use of Formative Evaluation in the Art Classroom. Art Education, 27(2), 3-7, February 1974.

An initial portion of this paper discusses instructional stages, the content of art learning, and a conception of the teaching-learning situation that interrelates instruction and evaluation. Several classroom situations are described and ways evaluation might contribute to improved instruction are indicated.

26. Diamond, Robert M., and Lindquist, Marlene H. Programed Art in the Elementary and Secondary Schools. Fredonia, N. Y.: Chautauqua County Board of Cooperative Educational Services, May 1968. 42 pages. ED 023 308.

Can an effective approach to art education be developed that will not only reach a majority of our students, but will also be practical in terms of existing human and material resources? A study was undertaken to develop and evaluate a series of self-instructional programed art sequences for the upper elementary through high school levels. Six sequences averaging 30 minutes in length and covering topics on art history, artistic techniques, and picture subject matter were developed. The materials for each sequence included a programed booklet with branching format and from 15 to 30 full-sized reproductions. Two of the sequences were subjected to a series of evaluations in several schools. Students were divided into experimental groups and control groups that were uninstructed. All groups received a pre- and posttest designed to measure improvement. An attitude questionnaire was administered to students and teachers. Both programed sequences showed significant improvement at the .01 level for all experimental groups, with two showing improvement at the .001 level. Material was most effective when used at the instructional level for which it was designed. This method is successful, makes efficient use of resources, is approved by teachers and students, and can achieve objectives with large groups, whether or not the teacher has art teaching experience. This project was done under a Titles I and III/ESEA grant.

27. Eisner, Elliot W. Toward a More Adequate Conception of Evaluation in the Arts. Peabody Journal of Education, 52(3), 173-179, April 1975.

State departments of education and local boards of education require accountability and the use of a technological, "efficient" approach to curriculum planning. The author suggests that, although accountability is a valuable goal of evaluation, we need to change our methods of evaluation to make it suit the purposes it intends to serve. It should

include more complexity and comprehensiveness than can be expressed through the exclusive use of psychometrically-based models, and should depend on forms of evaluation much closer to art and literary criticism than to the older, statistically-based models.

28. James, Philip. An Evaluation of Art Education Programs. Art Education, 27(4/5), 5-7, April/May 1974.

During the 1972-73 school year, the Illinois Office of the Superintendent of Public Instruction made evaluations of the art programs of 102 elementary schools, 84 junior high/middle schools, and 56 senior high schools. Art educators on the college and public school levels acted as evaluators and used a check sheet as an aid in their evaluations of the programs. While the results of the evaluators' judgments lack the control and precision of a research study the information obtained can still be of some value. In summary, several generalizations can be made. When art teachers do all of the teaching, the programs generally get a high rating; and when an art teacher works with elementary classroom teachers, the ratings are higher than those taught by classroom teachers alone. Art appreciation, appreciation of other cultures through art, and vocational and avocational possibilities are not successful parts of most art programs. Attitudes toward art, attitudes of adequecy and self-worth, self-expression and creativity, and good citizenship are successful aspects of these programs.

29. Kohtz, Karen. Supplementing Art Curriculum. I. Glass. II. Local Evaluation Report, Fiscal Year 1973. Hastings: Nebraska Educational Service Unit 9, May 1973. 31 pages. ED 086 621.

A local evaluation report and an information packet describing activities developed under this mini-grant deal with a supplemental art curriculum on glass work. Over a four month period, a glass workshop was planned to emphasize the creative possibilities of glass and information packets were developed to train teachers to conduct classroom art projects using glass. The evaluation report presents statistical information, a project description, project activities, a narrative report and written evaluations. The information packet explains the use of the kiln in firing the glass and describes fifteen projects or techniques using glass or plexiglass. The materials needed, procedures, and suggested grade level are indicated for each technique. Some of the projects include glass collage; fusing glass into glass blanks; fracturing; frosting; glass staining; stained glasswindow; polymosaic tile; and broken glass mosaic. Evaluations of the project are

favorable. Most participating teachers indicate plans to include glass in their future art programs.

30. Lawton, Cleopatra, and others. The World Is Your Museum: Title III Project of the District of Columbia Public Schools. Evaluation, Final Report, 1975-76. Washington: District of Columbia Public Schools, Dept. of Research and Evaluation, July 1976. 119 pages. ED 130 951.

This publication reports on the effectiveness of The World Is Your Museum Project in developing and implementing an art education model for elementary school children in the District of Columbia. Over the past three years, approximately 44 teachers and more than 1,000 students have made field trips into their community, visited museums, been involved in creative art projects, and used project-developed learning packages containing art and museum-related films, tapes, and teacher guides. This evaluation report provides information on two basic questions: (1) did the project accomplish its respective program objcetives, and (2) how were the respective objectives accomplished? Six instruments were designed to collect information from students, parents, teachers, administrators, museum educators, and the project director. Evaluation findings show that 55% of participating students want to take part in the program next year; parents observe more interest in art on the part of their children as well as improved attitudes toward school and museums; students show an improvement in verbal, writing, and affective self-development skills; and the learning packages developed have been received well by both students and teachers. Appendices include a description of the program, including the kits and media developed and the evaluation instruments.

31. Nesset, Bonna. Potters' House Evaluation 1974-75. A Title III ESEA Project. Minneapolis: Minneapolis Public Schools, Dept. of Research and Evaluation, July 1975. 42 pages. ED 120 199.

The Potters' House, an ESEA Title III program, began in the fall of 1974. This report summarizes the first year of operation for the project. The overall goal of the program was to enrich the curriculum in North and Northeast Minneapolis elementary schools by giving intermediate grade students one to one contact with professional artists serving as potters in residence in the schools. Each of six elementary schools housed a Potters' House and a potter-in-residence. Program operations varied greatly among the schools involved. About 250 elementary students

participated in sessions ranging in length from 8 to 15 weeks. This evaluation was conducted after the fall and spring sessions. Referring teachers and potters filled out similar questionnaires for each child in the program. The questions asked why the student was enrolled in the program and if any changes in behavior had been noticed since the student's participation. Results seemed to indicate that children who were chosen by their teachers for the program because of lack of confidence, behavior problems, and/or boredom with school benefitted from the program. Increased creativity and self-confidence were the most noted behavior changes.

32. Patton, Helen. Development of Learning Outcomes Specifications and Concomitant Measurement Criteria for the Elementary School Curriculum in Art. Racine, Wis.: Racine Unified School District 1, 1972. 126 pages. ED 086 746.

This report documents the development of instructional objectives and accompanying measurement criteria for an elementary school art curriculum for grades 3-5. Results are from the three schools which participated in the study: an inner-city school with no special emphasis on art; a suburban school with much emphasis on art; and a transitional school with average art emphasis. The instruments used in Color Understanding and Drawing of Figures are described, as well as the criteria for evaluating the drawings. Graphs and charts present student performance in each phase of the assessment; several graphs depict the relationship between I.Q. based scores and actual scores. Photographic illustrations show acceptable, borderline, and unacceptable performance on the drawing of human figures. Grade level expectations are presented, based on the concept that children can learn to derive ideas from the real and imagined world. These expectations are grouped according to subject matter: people, animals, plants, buildings, vehicles, and machines. Instructional objectives and measurement criteria are presented.

33. A Study of the Poetry and Visual Arts Components of the Artists-in-Schools Program. Study Summary and Study Highlights. Denver: Western States Arts Foundation, September 1976. 24 pages. ED 134 507.

This evaluation report discusses the success of the Artists-in-Schools program, a national program begun in 1966 which has placed over 2,000 professional artists in over 5,000 schools. The effects of the visual arts and poetry components on artists, poets, school administrators,

students, and teachers in ten western states are discussed. Approximately 300 schools participated in the study, which made use of a general questionnaire, student survey, anecdotal survey, in-depth interviews, and a job ranking scale. Findings indicate that high percentages of artists/poets and administrators believe the program has fostered creativity among students; teachers and administrators rated cooperation between themselves and the artists/poets very high; and 70% of administrators and teachers reported that artists/poets had good ability in classroom management and holding student interest. Student self-identity, discipline, and confidence appeared to grow as a result of the program, and student interest and achievement in other academic areas increased as well. Passive and problem students showed therapeutic effects. Ninety-one percent of administrators and teachers commented favorably on the tolerance of artists/poets for administrator, student, and teacher viewpoints. The study summary, highlights, and a technical report are available from state arts councils and commissions nationwide.

34. The World Is Your Museum. Final Evaluation Report. Washington: District of Columbia Public Schools, Dept. of Research and Evaluation; Baltimore; Service Corp. of America, February 1975. 46 pages. ED 110 367.

This report describes and evaluates The World Is Your Museum Program--its objectives and information from an Interim Evaluation Report--and provides other evaluative information from teachers, students, and the project director. The program involved 300 students from eight public and two non-public elementary (K-5) art classes in Washington, D. C. The classes participated in a series of 15 interrelated community resource visits with museums and used audiovisual materials. An overview describes program activities in which emphasis was on expanding student perception and establishing cognitive and visual relationships between encountered concepts and objects. The major focus of the evaluation is twofold: (1) Process Evaluation and (2) Product Evaluation. The Process evaluation examines program implementation and operation according to plans, while the product evaluation investigates the effect of the project on children, teachers, and parents, with special emphasis on attitudinal gains. Evaluation statistics of implementation, operation, and attitudinal outcomes are included in this report. The data show that the program was well administered, teachers were successful in getting students involved in the program, and most students became more independent in their artistic expression.

C. Dance

35. Dimondstein, Geraldine, and Prevots, Naima. Development of a Dance Curriculum for Young Children. CAREL Arts and Humanities Curriculum for Young Children. Washington, D.C.: Central Atlantic Regional Educational Lab., June 1969. 72 pages. ED 032 936.

The long-range objective of the Central Atlantic Regional Educational Laboratory (CAREL) dance program was to develop children's ability to solve problems in movement terms and to express emotional involvement and creative ideas through dance. Workshops were conducted for 15 non-specialist teachers to explore the concepts of space, time, and force, and to incorporate these concepts into a dance curriculum. Prototype lessons were developed for 3- to 8-year-olds. Classroom activities focused on solving problems through movement; discovering the concepts of space (shapes, sizes, and relationships); time (both clock and calendar intervals); and force (weight, gravity, energies in motion, and relationships between objects in space). Evaluations consisted of teacher and classroom observations. These evaluations indicated positive outcomes of behavioral objectives. Recommendations were made for the improvement of teacher selection and preparation and development of a process-model curriculum.

36. Report: Task Force--Children's Dance Division--AAHPER. I: Status of Dance in the Elementary School; II: Preamble to the Guidelines; III: Guidelines for Children's Dance. Journal of Health, Physical Education and Recreation, 42(6), 13-22, June 1971.

Results of a survey indicated that very little creative activity or creative dance is provided for children of any age, though emphasis on dance seems to be somewhat stronger for the early childhood period than in later years of the elementary school. The data did show that some dance and/or rhythmic activities are a part of most elementary programs with a wide variety of activities categorized in this area ranging from fundamental movements to various dance forms, ball bouncing, and tumbling to music. Further results of the survey are presented, along with guidelines for children's dance programs.

37. Stake, Robert E., and Hoke, Gordon A. Evaluating an Arts Program: Movement and Dance in a Downstate District. National Elementary Principal, 55(3), 52-59, January-February 1976.

The dance component of the Artists in Schools project in Decatur, Illinois, was evaluated using the "responsive evaluation" approach, characterized by three criteria: (1) its responsiveness to actual program activities more than to objectives or intentions; (2) its responsiveness to the information needs of a variety of audiences; and (3) its responsiveness to the different value perspectives of participants and audience.

D. Drama

38. Barksdale, Mary Louise, and others. Professional Theatres and the Schools; A Critical Comparison of Four Programs and a Directory of School/Theatre Programs: Educational Laboratory Theatre Project, 1966-70. Final Report. St. Ann, Mo.: Central Midwestern Regional Educational Lab., September 1970. 105 pages. ED 045 642. (Hard copy available only from Verna Smith, CEMREL, Inc., 10646 St. Charles Rock Road, St. Ann, MO 63074.)

This final volume of the report on the Educational Laboratory Theatre (ELT) Project provides (1) detailed accounts of four alternatives to the ELT Project, comprising with the ELT "the most ambitious and successful" educational efforts of professional discovery, the Vanguard Theatre Project in Pittsburgh, the Tyrone Guthrie Student Residency Program of the Minnesota Theatre Company, and the Academy Theatre Program in Atlanta; and (2) a directory which briefly outlines the operation, extent and types of school involvement, services offered teachers, funding, and other statistical information concerning each of 45 current and recent school-theatre programs. Appended are the questionnaires sent to professional theatre groups inquiring about school related programs, and a discussion of the Laboratory Theatre Program in retrospect.

39. Hoetker, James, and others. Reactions and Assessments: Educational Laboratory Theatre Project, 1966-70. Final Report. St. Ann, Mo.: Central Midwestern Regional Educational Lab., 1970. 440 pages. ED 045 639. (Hard copy available only from Verna Smith, CEMREL, Inc., 10646 St. Charles Rock Road, St. Ann, MO 63074.)

The general plan of the 4-year (1966-1970) Educational Laboratory Theatre Project was to have theatre companies in Rhode Island, New Orleans, and Los Angeles give five matinee performances per week for high school students and three evening performances for adults in order to (1) make extensive use of professional theatre as an integral part of school curricula during school hours, (2) provide cultural enrichment to the community at large, and (3) encourage excellence in regional theatre. This first of four volumes of the Project's final report provides a brief history of the Project; information on the reception of the Project in the three sites; reactions of the advisory committee, students, educators, citizens, and theatre companies; summary statements from some of the major figures in the Project; and conclusions and recommendations.

40. Hoetker, James, and others. Studies: Education Laboratory Theatre Project, 1966-70. Final Report. St. Ann, Mo.: Central Midwestern Regional Educational Lab., 1970. 267 pages. ED 045 640. (Hard copy available only from Verna Smith, CEMREL, Inc., 10646 St. Charles Rock Road, St. Ann, MO 63074.)

This second volume of four which comprise the final report on the Educational Laboratory Theatre Project (1966-1970) is composed of the following chapters: (1) The End-of-the-Project Questionnaire: Additional Analyses; (2) Alumni Clubs; (3) The Curriculum Portfolios and Teachers' Uses of Them; (4) Drama in the Secondary English Class; Actor and Educator Objectives; (5) Students' Objectives for Drama in the Secondary School; (6) Summary of the Experimental Study of Relationships Between Classroom Study of Drama and Attendance at the Theatre; (7) A Study of the Effects of the New Orleans Touring Show (1969); (8) An Audience Reaction Study; (9) A review of Literature on Prejudice, Identification, Interraciality and Attitude Change; (10) Students Semantic Differential Ratings of Elements of an Interracial Theatre Production; (11) Three Studies of the Preferences of Students of Different Races for Actors in Interracial Theatre Productions; and (12) The Responses of Black and White Students to Photographs of an Interracial Dramatic Situation.

41. Niedermeyer, Fred, and Giguere, Connie. Criterion-Referenced Tests for the SWRL Kindergarten Curriculum. TM-3-72-06. Los Alamitos, Calif.: Southwest Regional Laboratory for Educational Research and Development, July 1972. 52 pages. ED 114 404.

Criterion-referenced tests developed for four programs in the Southwest Regional Laboratory (SWRL) Kindergarten Curriculum are presented. Tests were developed to meet the following criteria: (1) they must accurately and thoroughly reflect the objectives and learning activities of the program, (2) when appropriate, they must be designed to allow for advanced placement of pupils within the program, (3) they should be usable by the classroom teacher, therefore administration and scoring must be clear and succinct, and length of the test feasible in terms of teacher time and pupil attention span, and (4) they must be produced in an inexpensive format, with as few components as possible. Tests were designed for The Beginning Reading Program, which stresses the decoding of words, word elements, word attacks, and letter names; The Instructional Concepts Program, which emphasizes the selecting and naming of examplars of particular concepts; The Composition Skills

Program, which concentrates on handwriting ability; and The Drama and Public Speaking Program, which centers on four skill areas: pantomine, public speaking, improvisation, and play production. The four tests are contained in the appendices.

42. Pederson, Lucille Marshall. The Status of Speech Instruction and an Assessment of Teacher Concerns in Selected Public Schools in Hamilton County, Ohio. Ed. D. dissertation, University of Cincinnati, 1974. (Available from University Microfilms, P.O. Box 1764, Ann Arbor, MI 48106, Order No. 74-25981, 125 pages.)

The status of speech instruction--including an assessment of teacher concerns--in the public secondary schools in Hamilton County, Ohio, was determined by this study. Specifically, the purposes were to determine the extent and kinds of speech and drama instruction, to examine facilities and resources, and to determine instructional methods and materials (including testing and evaluation). Data gathering consisted of questionnaires to principals and teachers, observation of classes or plays, and interviews with teachers in schools which were offering courses at the time of the observations. On the basis of study findings, the following conclusions were made: (1) the number of students receiving speech instruction corresponded to the lower level of the national average; (2) the inadequacy of facilities, equipment, materials, and funds in some schools handicapped some teachers seriously; (3) for the most part, teachers chose activities which were consistent with goals outlined by speech educators; (4) disinterested and irresponsible students often made attainment of objectives difficult; and (5) the inequitable distribution of course loads and extracurricular duties presented obstacles to some teachers, particularly inexperienced ones.

43. Sohn, David A., and Stucker, Melinda. Film Study in the Elementary School: Grades Kindergarten through Eight. A Curriculum Report to the American Film Institute. Evanston, Ill.: Evanston School District 65, 1969. 290 pages. ED 032 316.

The first and major portion of this report of a film study project in Evanston, Illinois, lists films selected for use in grades 1-8, together with plot summaries of varying lengths, special uses for the films, suggested study questions and activities, sample student responses to questions and assignments, running times, appropriate age levels, and sources for ordering the films. The results of an evaluation of the

film program as determined by questionnaires distributed to students and teachers are presented in parts two and three. A brief conclusion on the overall response to the program and the addresses of film distributors conclude the publication.

44. Stern, Hans Georg. The Coordinator's Report on the ELT Project in Los Angeles: Educational Laboratory Theatre Project, 1966-70. Final Report. St. Ann, Mo.: Central Midwestern Regional Educational Lab., 1970. 183 pages. ED 045 641. (Hard copy available only from Verna Smith, CEMREL, Inc., 10646 St. Charles Rock Road, St. Ann, MO 63074.)

This third of four volumes of the final report on the Educational Laboratory Theatre (ELT) Project provides an on-the-scene account of the Project's history at its Los Angeles site, from the point of view of the school-system people involved. Useful to planners of future cultural programs in its presentation of the practical difficulties of operating such a program in the context of a large urban school system, this volume recounts the planning of the Project, discusses the financial and contractual aspects of the Project, reviews the curriculum and inservice education program, assesses student and teacher reaction to the plays and the Project, and provides a statistical summary, conclusion, and some recommendations for the future. Appendices include the 1967-68 and 1968-69 contracts between the school district and the Inner City Cultural Center, a sample poster, and a summary of the September 22, 1969 ELT meeting.

E. Music

45. Aebischer, Delmer W. Self-Evaluation Checklist for School Music Programs. (Grades 1-6 and Administrator's Form.) Salem: Oregon State Board of Education, September 1971. 27 pages. ED 069 582.

Three instruments for evaluating elementary school music programs were designed for music teachers at the primary and intermediate levels and for the administrator. The purpose of the checklists is to identify weaknesses and strengths of the school program for teachers in the areas of rhythm, melody, harmony, form, expressive elements, creativity, listening, classroom performance, and overall evaluation; and for the administrators in the areas of scheduling, materials, equipment, facilities, and overall evaluation. Ratings of the items consist of four scales: poor, fair, good, excellent. The checklists were developed through university research, in-district test use, and subsequent review by a committee of music educators and administrators.

46. Expansion and Strengthening of the Existing Music Education Program--Elementary. Milwaukee: Milwaukee Public Schools, Div. of Curriculum and Instruction, June 1966. 33 pages. ED 064 284.

An elementary music experience program and efforts to expand it are presented. Program objectives include: (1) increased achievement in specific areas of music, such as singing, rhythms, listening, and playing instruments; (2) encouragement of self-expression or creativity; and (3) development of an interest in extracurricular music activities. Intermediate classes in 30 elementary schools were included in the project; eight special music teachers were assigned to work in sixteen schools. The evaluation study was designed to obtain: pretest and posttest measures of pupils' achievement in specific areas of music, classroom teacher judgments of children's development and achievement, and principal reactions relating to the effectiveness of the program. For comparison purposes, a control group consisting of 21 classes not involved in the program were selected for pretesting. All grades made statistically significant improvement when results of the initial test were compared with posttests in both the experimental and control groups. The greatest contribution of the special music teachers, was in providing special opportunities for pupils to participate in choral ensembles and perform for an audience. In general, the subjective evaluations of the principals of the schools involved and of the regular classroom teachers at these schools, indicated that the program was meeting a definite need for musical instruction on a broad basis.

47. Fox, David J., and Ward, Eric. Summer Musical Talent Showcase for Disadvantaged High School Students. Evaluation of New York City Title I Educational Projects 1966-67. New York: Center for Urban Education, Committee on Field Research and Evaluation, November 1967. 17 pages. ED 029 922.

Evaluated is a summer project, funded by the Elementary and Secondary Education Act (ESEA) Title I in New York City. A group of musically talented high school students from the city's poverty areas prepared a program stressing the musical contributions of minority groups. This program was presented at elementary school assemblies. Assessment of effectiveness of preparation and training, performance, and reactions of participants formed the basis of this evaluation. The data show that, although performers and audiences enjoyed the experience, bett administrative and fiscal arrangements are needed.

48. Freitag, Carl B. Instrumentation, Data Collection and Formative Evaluation Problems of an Innovative Program in Music Instruction. April 1974. 28 pages. ED 093 955.

The purpose of this three-year project was to implement elementary music programs in the public schools of the region by operating an exemplary center in music education, and by establishing procedural patterns for school systems to follow. Standardized and locally constructed tests and surveys show rapid progress of students and significant attitude change of teachers, administrators and parents. The methods of evaluating the objectives range from simple to nearly impossible. The definitive evaluation of project success will depend on the increase in authorized and funded music teacher positions.

49. Glasgow, Robert B., and Hamreus, Dale G. Study to Determine the Feasibility of Adapting the Carl Orff Approach to Elementary Schools in America. Final Report. Monmouth: Oregon Coll. of Education, May 1968. 72 pages. ED 020 804.

A study was conducted to determine the feasibility of adapting for use in the elementary schools of America the music teaching techniques developed by the German composer and teacher, Carl Orff. The [illegible] lation of an elementary school was employed in the study. Fift en students from each classroom (totaling 180 students) were rando ly selected for testing. Following pretesting of certain music sk lls and of student attitudes toward music, a yearlong teaching program involving the sequential steps of the Orff approach was conducted

during two 30-minute periods per week in each of the classes. American verbal and musical materials suitable for use with the Orff approach were subjectively selected and were found to be sufficiently abundant. At the conclusion of the school year, posttesting was administered to determine the effects of the program on music skills and attitudes. Comparison of pretest and posttest scores indicated gains in two of the four basic music skills which were tested. Positive growth in attitudes toward music did not occur. It was generally concluded that the Orff approach is adaptable to elementary school music in America. Statistics are reported in four tables, and three appendixes contain (1) music skills testing materials, (2) attitude scales, and (3) a listing of suitable teaching materials.

50. Hartsell, O. M. Teaching Music in the Elementary School, Opinion and Comment. Washington, D.C.: Association for Supervision and Curriculum Development, 1963. 63 pages. ED 020 014. Hard copy available only from the Association for Supervision and Curriculum Development, NEA, 1201 Sixteenth Street, N.W., Washington, D.C. 20036.

Concerned with the elementary school music education program, this booklet consists of two principal sections. Part one contains (1) a statement of the basic elements requisite to an effective program, (2) a discussion of the roles and responsibilities of teachers, school administrators, and music supervisors in the planning and implementing of such a program, and (3) suggestions for cooperative action by administrators and teachers in formulating and evaluating an instructional program designed to meet the specific needs of individual schools. Part two consists of answers to questions which are frequently asked by teachers and includes information concerned with (1) the rationale for including singing, movement-to-music, listening, and instrumental activities in a school music program, (2) the scope of the music education curriculum, (3) scheduling and sequencing of activities, (4) appropriate methods, and (5) necessary equipment and materials. The development of music reading skills, the provision of activities for exceptional children, and the proper time for beginning private music study are also considered. A bibliography of pertinent literature is appended.

51. Meske, Eunice Boardman. My School Has a Good Music Program--I Think. NASSP Bulletin, 59(393), 5-12, October 1975.

Although the author offers no handy formula to determine program effectiveness, she does present an extensive list of statements that can help the school administrator plan program improvement with his music teachers.

52. Peterson, A. Viola, and Finger, John A., Jr. Melodic Listening Survey: Exploratory Study of Listening Development in Primary and Secondary Schools. Final Report. Providence: Rhode Island College, December 1969. 60 pages. ED 041 926.

This study was designed to evaluate the musical listening ability that children have acquired through present instructional practices. To obtain an estimate of what children learn, over 3,000 students in grades 4-7 were administered a Melodic Listening Survey (structured into nine subtests) by tape recording under the direction of their own teachers. Children in each grade level were divided randomly into two groups--one that listened with the use of notation and one that listened without notation--to provide an evaluation of the auditory and visual perception factor in listening development. Results supported the use of auditory-visual discrimination as a factor in listening development, and revealed, despite generally low test scores, an increase in achievement with increasing grade level. Some areas of melodic listening measured by the Survey were grasped, but some were unfamiliar concepts to the students. Analysis of achievement scores on the Survey and the teachers' ratings of instruction revealed no relationship. The need for rating scales for instruction was in evidence. Included are the Melodic Listening Survey with teacher directions; raw test scores; and music curriculum questionnaires for the music supervisor and classroom teacher.

53. Piper, Richard M., and Shoemaker, David M. Formative Evaluation of a Kindergarten Music Program Based on Behavioral Objectives. Journal of Research in Music Education, 21(2), 145-152, Summer 1973.

The Kindergarten Music Program (KMP) is one of several instructional systems currently under development at the Southwest Regional Laboratory for Educational Research and Development. The purpose of this article is to describe the evaluation procedure and the concomitant results of the first version of the KMP.

54. Poland, William, and Spohn, Charles L. An Evaluation of Two Methods Using Magnetic Tape Recordings for Programed Instruction in the Elemental Materials of Music. Columbus: Ohio State Univ., Research Foundation, January 1964. 184 pages. ED 003 611.

This research investigated the differential effects of aural or visual presentation of basic music materials and written or voice responses.

New Methodology and technology were employed in a controlled laboratory situation with both gratifying and thought-provoking results. Where significant effects were due to the experimental treatment, the response which students made showed a greater effect than did the stimulus presentation, except in three instances. The patterns of the effects caused by the treatment varied with the tasks performed and the kind of material. The background factors, which included various aspects of specific music training as well as general education, had some influences upon the student's behavior. A better understanding of stimulus-response effects has been obtained, as well as some development of an improved environment for learning isolated music elements. Results of the investigation indicate (1) there is no one best method of using aural and visual materials for the learning of music and (2) the particular objective determines what method is the most effective.

55. A Status Study of Elementary and Middle/Junior-High School Music Education in Rhode Island, 1973. Final Report. Kingston: Rhode Island Univ., Dept. of Music, May 1973. 59 pages. ED 084 184.

This final report and status study codified the professional dimension of existing educational programs in music at the elementary and middle/junior high school levels in Rhode Island public schools. A substantial portion of the questionnaire sent to listed music instructors in the state of Rhode Island was composed of applicable minimum standards for music programs. Results were shown in a respondent profile, a job description profile, music facilities profile, and scheduling factors, accompanied by tables itemizing the level and area of teaching responsibility. To summarize the results, the level-area profiles were compared to standard models, and a model of each level area category was offered in numerical order with interjected standards. Broad conclusions drawn from the results point to the major observation that the music education in Rhode Island elementary and middle/junior high schools, for the most part, is poorly supported in terms of staffing, equipment, materials, and scheduling considerations. Copies of the questionnaire, covering letter, and follow-up letter are appended.

56. Zorn, Jay D. Effectiveness of Chamber Music Ensemble Experience. Journal of Research in Music Education, 21(1), 40-47, Spring 1973.

This investigation was concerned with the effectiveness of chamber music ensemble experience for certain members of a ninth grade band and the evaluation of the effectiveness in terms of performing abilities, cognitive learnings, and attitude changes.

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